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ABSTRACT

This document represents a compilation of questionnaires designed to arrive at standards and evaluative criteria for the education of music educators. The document is divided into five broad areas: a) personal qualities, b) musical competencies, c) professional qualities, d) general education, and e) professional procedures. Under these broad headings possible standards are broken down as to type and degree. The stated assumption that reflects all the standards in this document is that music educators need to demonstrate more than performance skills; they need broad musicianship, coupled with open-mindedness towards the use of any sounds combined in a musical context, that will enable them to address themselves to any music they encounter. A recommended music education curriculum outline is appended. (JA)

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Final Report
Task Group Five
Teacher Education Commission
Music Educators National Conference

Recommended Standards and Evaluative Criteria for the Education of Music Teachers

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Recommended Standards and Evaluative Criteria for the Education of Music Teachers

The Need for Guidelines

The periodic examination of teacher education programs is an established procedure in American education. Systematic evaluation by teacher education institutions can lessen disparities between teacher preparation and the actual demands and challenges of teaching. In recent years the need for a new approach to teacher education in music has been of increasing concern. Many graduates have found much of their preparation neither adequate nor relevant to the problems confronting them in their teaching positions. Individuals, departments of music, and professional organizations have engaged in extensive discussion to identify more precise needs and goals, and to determine more effective means for their attainment. This critical examination of teacher education programs has resulted in recommendations for significant change in content, design, and emphasis.

The new standards and evaluative criteria constitute a commitment to revision and improvement of programs for the education of music teachers. These standards are designed to serve two purposes: (1) to provide institutions with a guide for program development, and (2) to provide examiners with a guide for program evaluation. Although the Commission recognizes the need for improving the musical preparation of elementary classroom teachers, the standards and evaluative criteria concern themselves only with the education of the music specialist. However, the Commission did direct its attention to the musical competencies of elementary classroom teachers, and this reference can be found in the final report of Task Group IV.

The competencies and standards outlined below have been prepared by the Commission on Teacher Education of the Music Educators National Conference. However, their development and adoption for use derive from a continuing interest and cooperative effort on the part of the following organizations: National Association of Schools of Music, American Association of Colleges for Teacher Education, National Council for Accreditation of Teacher Education, Music Teachers National Association, and Music Educators National Conference.

It should be noted that these evaluative criteria apply to undergraduate programs designed to prepare music teachers for all levels through the twelfth grade. They derive from a belief that undergraduate preparation should be broad in nature, emphasizing basic principles and concentrating on the development of musicianship. Specialization that results in differentiation for the many types of music teaching jobs is not considered necessary or even entirely desirable. This broad view of teacher education recognizes that positions open to most first-year teachers require individuals who can be effective with children of a variety of ages, and frequently in more than one specialized area of musical instruction. This advocacy of breadth does not obviate the need for certain specialization based on student needs and interests. However, intensive specialization may be better reserved for graduate study after at least one year of professional experience.

Musical Competencies

Development of the competencies required of music teachers should derive from the total program of the institution. Demonstrations of these competencies should be the deciding factor in certification. This means that proficiency tests, practical applications of historical, theoretical, and stylistic techniques, and advanced standing procedures should be employed; that an adequate means of final assessment should be developed and implemented. The Commission commends the recent adoption of reciprocity certification agreements among some states and hopes that this competency approach will encourage further reciprocal agreements among other states.

Music educators need to demonstrate at least a minimum knowledge of and competence to teach all musics, and cannot be restricted in their training to the styles represented by a few hundred years of Western art music. The task of becoming competent to function within the whole spectrum of music dictates the need for a new set of tools. Music educators need something more than performance skills. They must develop a broad musicianship, coupled with open-mindedness toward the use of any sounds combined in a musical context, that will enable them to address themselves to any music they encounter.

Throughout their preparation they must never lose sight of a major goal of music educators: to bring about musical literacy and understanding and to lead students from musical experiences in the classroom to the broad world of musical art.

Precollege Preparation in Music

It is obvious from the study of any set of recommended schedules such as these that the successful completion of a good music curriculum at the college level demands that the student have had previous musical experience. For this reason it is recommended that high school music teachers study these statements carefully and provide guidance for high school students who anticipate making music education their major field in college. It is desirable that the student's high school education allow opportunity to acquire some knowledge and develop some proficiency in the following areas:

1. Musical performance including keyboard and a variety of instrumental and vocal ensemble experiences, both large and small.
2. Basic musicianship.
3. Music history and repertoire.
4. Conducting experiences.
5. Leadership and teaching experiences.

If the work of a student in these areas in high school has reached appropriately advanced levels, such work can be recognized by entrance auditions and examinations. This may enable the student to waive certain courses and substitute other areas of study, thereby providing opportunity for an increased breadth of cultural experience.

Schedules for the Evaluation of Teacher Education Programs in Music

The standards used in these schedules should be regarded as statements of model or exemplary qualities and competencies for the music educator. The questions following each standard are intended to elaborate on the statements, providing detailed information appropriate for use in developing and evaluating training programs.

I Personal Qualities

Like all teachers, music educators need first and foremost to be enthusiastic, intellectually active, and sensitive human beings. The fact that they have chosen music as their particular discipline imposes certain special requirements on them, but in no way relieves them of their need to be outstanding persons. The personal qualities considered most important for music educators are reflected in the standards below.

IA The Standard: Qualities of Leadership

Music educators exhibit qualities of leadership. Their enthusiasm enables them to inspire others and to excite the imagination of students, engendering a respect and desire for music and music experiences.

1. Are personal qualities of professional enthusiasm and leadership considered as criteria:
   for admission to teacher education program _____
   for retention in teacher education program _____
   in evaluation of student teaching _____

2. What methods are used to assess these personal qualities?
   Psychological tests (describe) _____
   Interviews (describe) _____
   Faculty committee _____
   Individual faculty member _____
   Other (describe) _____

IB The Standard: Intellectual Curiosity

Music educators are curious and active. They exercise their imaginations creatively, and they continually seek, evaluate, and appropriately utilize new ideas and developments that are relevant to music teaching.

1. Is intellectual curiosity considered a criterion:
   for admission to the teacher education program _____

for retention in the teacher education program _____

for evaluation of student teaching _____

2. What methods are used to assess these personal qualities?

Psychological tests (describe) _____

Interviews (describe) _____

Faculty committee _____

Individual faculty member _____

Course grade(s) _____

Other (describe) _____

IC The Standard: Social Commitment

Music educators are committed to the betterment of the human condition in contemporary society. They maintain positive relationships with individuals and various social and ethnic groups, and are empathetic with students and colleagues of differing backgrounds.

1. Are students encouraged to develop positive relationships with individuals and groups of differing social and ethnic backgrounds?

yes _____ no _____

Briefly describe practices used to develop these qualities _____

2. What methods are used to assess these relationships?

Psychological tests (describe) _____

Interviews (describe) _____

Faculty committee _____

Individual faculty member _____

Other (describe) _____

ID The Standard: Role of the Teacher

Music educators understand the role of a teacher. Their personal and professional relationships with students and their conduct of the instructional program reflect mature attitudes and values. They consistently maximize student opportunities and accomplishments and minimize teacher dominance and ego satisfaction.

1. Are mature attitudes and values regarding the role of the teacher considered as criteria:

for admission to teacher education program _____

for retention in teacher education program _____

in evaluation of student teaching _____

2. What methods are used to assess these attitudes and values?

Psychological tests (describe) _____

Interviews (describe) _____

Faculty committee _____

Individual faculty member _____

Other (describe) _____

II Musical Competencies

The development of musical competencies is essential in the music teacher education program. Comprehensive musicianship based on skills, knowledge, and understanding enables the music educator to instruct others confidently and effectively. The music competencies considered necessary for music educators are reflected in the standards below. Related competencies are grouped under appropriate headings: Producing Sounds, Organizing Sounds, Describing Sounds, and Knowledge of History, Repertoire, and Performance Practices.

Musical Competencies in Producing Sounds

IIA The Standard: Performance Competencies

Music educators are competent performers on an instrument or with the voice, with ability sufficiently advanced to assure accurate and musically expressive performance.

1. Are minimum levels of performance proficiency required for the principal instrument or voice?
   yes _____ no _____
   How is (are) minimum performance level(s) described _____

2. Are students required to develop advanced performance ability on a principal instrument or voice?
   yes _____ no _____
   In private instruction _____
   Number of academic terms required (quarters or semesters) _____
   In class or group instruction _____
   Number of academic terms required (quarters or semesters) _____

3. Do students have opportunities for solo performance experience?
   yes _____ no _____
   Describe _____
   Is public solo performance required _____
   Number and frequency _____
   Describe _____

4. Do students whose principal instrument is keyboard have opportunity to gain experience in accompanying soloists and performing groups?
   yes _____ no _____
   Is accompanying required _____
   How is requirement described _____

5. Do students have opportunity to perform (on principal instrument or voice) in small ensembles?
   yes _____ no _____
   What kinds of ensembles (not limited to traditional chamber groups) _____

6. Do students have opportunity to perform (on principal instrument or voice) in large ensembles?
   yes _____ no _____
   Is performance in large ensembles required _____
   Number of academic terms required (quarters or semesters) _____
   No limit to requirement (explain) _____

7. What requirement in the undergraduate program assures experiences in a variety of ensembles?
   Describe _____

8. What keyboard skills are required of all students?
   Describe _____

9. What fretted instrument skills are required of all students?
   Describe _____

10. What vocal ensemble or experience is required for instrumental students?
    Describe _____

11. What instrumental experiences are required for vocal or general music students?
    Describe _____

12. Is student self-evaluation required?
    yes _____ no _____
    Describe _____

IIB The Standard: Improvisation

Music educators are able to improvise in tasteful extemporaneous performance in a variety of musical styles.

1. Do students have opportunities to develop improvisatory skills on a principal instrument or voice?
yes _____ no _____
In private instruction _____
In class or group instruction _____
In integrated comprehensive musicianship type class _____
Other (describe) _____

2. Do students have opportunity to engage in a variety of extemporaneous performances?
yes _____ no _____
Describe _____

3. Is improvisational performance required?
yes _____ no _____
Describe requirements _____

4. How is improvisational skill evaluated?
No formal evaluation _____
Course grade(s) _____
Private instructor _____
Faculty committee _____
Other (describe) _____

5. Is student self-evaluation required?
yes _____ no _____
Describe _____

IIC The Standard: Conducting

Music educators are competent conductors, able to create accurate and musically expressive performance with a variety of performance groups.

1. Are all students required to take basic conducting instruction?
yes _____ no _____
In private instruction _____
In class instruction _____

2. Do students have opportunity to pursue studies in conducting to an advanced level?
yes _____ no _____
In what course(s) _____

3. Is advanced conducting required for students planning for:
instrumental teaching _____
choral teaching _____
general music teaching _____

4. Is instruction in score reading included in:
basic conducting course _____
advanced conducting course(s) _____
other course(s) (list) _____

5. Do students receive instruction in the integration of music theory, styles, performance practices, and baton techniques into the total conducting procedure?
yes _____ no _____
Describe means by which this instruction is provided _____

6. Is instruction in rehearsal technique and procedure included in:
basic conducting course _____
advanced conducting course _____
choral conducting course _____
instrumental conducting course _____

7. What laboratory experiences in conducting are required?
Describe _____

8. What additional opportunities for laboratory experience in conducting are provided?
Describe _____

9. Is time allowed in laboratory experiences to permit application of rehearsal techniques and procedures by the student conductor?
yes _____ no _____

10. How is conducting ability evaluated?
Course grade(s) _____
Proficiency examination administered by _____
Other (describe) _____

11. Is student self-evaluation required?
yes _____ no _____
Describe _____

IID The Standard: Ancillary Instruments

Music educators teaching general and vocal music are able to perform on the piano, guitar, or other keyboard or fretted instruments and to employ these instruments as teaching tools.

1. Do students planning to teach general and vocal music have opportunities to develop sufficient performance ability on piano, guitar, or other keyboard or fretted instruments to assure accurate musical performance?
   yes _____ no _____
   In private instruction _____
   In class or group instruction _____
   Instrument(s) allowed for this competency
   _____
   _____
   _____
   _____

2. What opportunities are provided for laboratory experience in accompanying?
   Describe _____
   _____
   _____
   _____

3. Is (are) minimum level(s) of proficiency required?
   yes _____ no _____
   How is (are) minimum performance level(s) described _____
   _____
   _____
   _____

4. How is performance ability evaluated?
   No formal evaluation _____
   Proficiency examination administered by
   _____
   Course grade(s) _____
   Other (describe) _____
   _____
   _____
   _____

5. Is student self-evaluation required?
   yes _____ no _____
   Describe _____
   _____
   _____
   _____
   _____

IIE The Standard: Singing Ability

Music educators teaching general music or choral music have a basic understanding of the human voice as a musical instrument and are able to use the singing voice confidently and effectively in demonstration.

1. Do all students planning to teach general music or choral music have opportunity to develop sufficient vocal skill to assure effective use of the voice in demonstration?
   yes _____ no _____
   Through private instruction _____
   Through class or group instruction _____

2. Do all students planning to teach general music or choral music have opportunities for solo vocal performance experience?
   yes _____ no _____
   Describe for secondary vocal students _____
   _____
   _____

3. Are minimum levels of performance proficiency required for secondary vocal students?
   yes _____ no _____
   How is minimum performance level described
   _____
   _____
   _____

4. How is performance ability for secondary vocal students evaluated?
   No formal evaluation _____
   Proficiency examination administered by
   _____
   Faculty committee _____
   Course grade(s) _____
   Other (describe) _____
   _____
   _____

IIF The Standard: Secondary Instruments

Music educators teaching instrumental music are able to perform on all kinds of instruments and are able to teach beginning students effectively.

1. Do students planning to teach instrumental music have opportunities to develop sufficient instrumental technique so they can teach beginning students wind, string, and percussion instruments?
   yes _____ no _____
   In course(s) _____
   Other (describe) _____
   _____
   _____

2. Are opportunities provided to develop and maintain more advanced performance skill on secondary instruments?
yes _____ no _____
Describe _____

3. Are minimum levels of proficiency required on secondary instruments?
yes _____ no _____
On which instruments? _____

4. How is (are) minimum performance level(s) described?
Describe _____

5. How is performance ability on secondary instruments evaluated?
No formal evaluation _____
Course grade(s) _____
Proficiency examination(s) _____
Other (describe) _____

6. Do students have opportunity for laboratory experience in teaching beginning instrumental students?
yes _____ no _____
Describe _____

7. How is this performance in teaching evaluated?
Course grade(s) _____
Special examination (describe) _____
Other (describe) _____

8. Is student self-evaluation required?
yes _____ no _____
Describe _____

Musical Competencies in Organizing Sounds

IIG The Standard: Composing

Music educators are acquainted with the creative process of composing music. They are able to compose in a variety of musical styles.

1. Do students have opportunity to develop skills in music composition in a variety of styles and idioms?
yes _____ no _____
In what course(s) (list and describe emphasis)

2. If course(s) is (are) elective, approximately what percentage of students elect the course(s)?
Percentage _____

3. Is aural skill emphasized in composition instruction?
yes _____ no _____
Is aural skill emphasized for the purpose of:
identifying effective techniques and devices _____
developing broad familiarity with techniques and devices _____
developing aural discrimination of quality in music _____
other (describe) _____

4. What opportunities are provided for performances and aural critiques of student composition?
Describe _____

5. Is instruction in compositional styles of various periods and schools correlated with studies in music history, repertoire, and styles?
yes _____ no _____

6. Is correlation achieved by means of:
an integrated, comprehensive type course _____
team teaching _____
other (describe) _____

7. Does instruction in composition include notational systems used in various avant-garde idioms?
yes _____ no _____
In what course(s) _____

8. Does instruction in composition include emphasis on:
traditional orchestration procedures _____
contemporary scoring techniques _____
combinations of traditional and electronic instruments _____
other (list) _____
_____
_____

9. Does instruction in composition include considerations of factors such as:
texts _____
theatrical productions _____
narrative schemes _____
other (list) _____
_____
_____
_____

10. How is skill in composition evaluated?
Course grade(s) _____
Comprehensive examination _____
Other (describe) _____
_____
_____
_____

IIH The Standard: Arranging

Music educators are able to arrange and adapt music from a variety of sources to meet the needs and ability levels of school performance groups.

1. Are students required to develop skills in arranging and scoring for:
vocal/ choral groups _____
instrumental ensembles _____
band _____
orchestra _____
others _____
_____
_____

2. In what course(s)?
Indicate emphasis for each course _____
_____
_____
_____

3. What opportunities are provided for performances and aural critiques of arrangements, adaptions, and transcriptions by students?
Describe _____
_____
_____
_____

4. How is skill in arranging and scoring evaluated?
Course grade(s) _____
Comprehensive examination _____
Other (describe) _____
_____
_____

Music Competencies in Describing Sounds

IIJ The Standard: Analyzing

Music educators are able to identify and explain structural forms, procedures, and compositional devices employed in Western music and some non-Western music.

1. Are all students required to develop skills in analyzing traditional Western music through identification and explanation of structural forms, procedures, and compositional devices?
yes _____ no _____
In what course(s) (list and describe emphasis)
_____
_____
_____
_____
_____

2. Is instruction in musical analysis correlated with studies in music history, repertoire, and styles?
yes _____ no _____
Is correlation achieved by means of:
an integrated, comprehensive course _____
team teaching _____
other (describe) _____
_____
_____
_____

3. Do students have opportunity to develop skills in analyzing various other styles and idioms of music through identification and explanation of structural forms, procedures, and compositional devices?
yes _____ no _____
In what course(s) _____
What other styles or idioms are included?
Popular idioms (such as rock, soul, jazz)
_____
Folk and ethnic music (specify) _____
_____

Non-Western music (specify) _____
_____
Electronic music _____
Other (list) _____
_____
_____
_____

If not required of all students, indicate approximate percentage of students involved in these studies _____

4. How is skill in identification and explanation of structural forms, procedures, and compositional devices evaluated?
Course grade(s) _____
Comprehensive examination _____
Other (describe) _____
_____
_____

Knowledge of History, Repertoire, and Performance Practices

IIK The Standard: Repertoire

Music educators are acquainted with music repertoire for many performance media, including current compositional practices.

1. Are all students required to develop a broad knowledge of repertoire, including contemporary music, for a wide variety of performance media?
yes _____ no _____
In what courses _____
_____
_____
_____

2. What additional opportunities are provided for development of music repertoire?
Recital attendance _____
Required _____
Laboratory observation _____
Required _____
Music festival _____
Required _____
Use of music reference room or library _____
Required _____
Listening laboratory _____
Required _____
Other (describe) _____
_____
_____

3. How is knowledge of repertoire evaluated?
Course grade(s) _____
Comprehensive examination _____
Other (describe) _____
_____
_____

4. Are students encouraged to include contemporary literature in their performing repertoire?
Describe _____
_____
_____
_____

5. Do all students receive instruction in electronic music?
yes _____ no _____
In what course(s) (list and describe emphasis)
_____
_____
_____

If course(s) is (are) elective, what percentage of students elect the course(s) _____

IIL The Standard: History and Styles

Music educators are familiar with the history of music styles, forms, performance media, and performance practices. They also are acquainted with the contributions and influence of leading musicians, past and present.

1. Do students receive instruction in the history of:
musical styles _____
forms _____
performance media _____
performance practices _____

2. In what course(s) are these historical aspects of music included?
List _____
_____
_____
_____

3. Is instruction in historical aspects of music correlated with instruction in:
music composition _____
music repertoire _____
performance _____
related nonmusic subject areas (identify)
_____
_____
_____
other (identify) _____
_____
_____

4. Is correlation achieved by means of:
   a comprehensive course _____
   integrated course(s) _____
   team teaching _____
   other (describe) _____
   _____
   _____

5. How are knowledge and understanding of these historical aspects of music evaluated?
   Course grade(s) _____
   Comprehensive examination _____
   Other (describe) _____
   _____
   _____

IIM The Standard: Non-Western Music Cultures

Music educators are acquainted with the music and instruments of other cultures and are able to apply this knowledge in a variety of instructional situations.

1. Do all students receive instruction in music of other cultures?
   yes _____ no _____
   What ethnic groups and cultures are included (in addition to traditional Western European)
   _____
   _____
   _____

2. This study is included in:
   general music history and/or literature course(s) _____
   comprehensive musicianship course(s) _____
   _____
   separate course(s) dealing with specific ethnic groups _____
   other (list and describe) _____
   _____
   _____

3. If the study of music of other ethnic groups and cultures is not required, what approximate percentage of students elect this (these) course(s)?
   Percentage _____

III Professional Qualities

Musicians are most successful as teachers if they understand current structures, systems, and practices in education. Through study of the total contemporary educational program they are better able to comprehend their role as teachers of music, to apply their musical competencies in teaching situations, and to integrate music instruction with the process of education. Among the many desirable competencies and qualities that are traditionally regarded as professional, those considered most important for music educators are reflected in the standards below.

IIIA The Standard: Educational Psychology

Music educators are able to identify and explain principles of educational psychology that are applicable to music teaching.

1. Does (do) any course(s) emphasize the application of the principles of educational psychology to music instruction?
   List and describe emphasis _____
   _____
   _____

2. How is student understanding of educational psychology and its relation to music evaluated?
   Course grade(s) _____
   Comprehensive examination _____
   Through demonstration _____
   Other (describe) _____
   _____
   _____

IIIB The Standard: Philosophical and Social Foundations

Music educators are familiar with the philosophical and social foundations that serve as bases for a philosophy of music education and are able to express their personal attitudes and convictions within the framework of a practical rationale.

1. Do all students receive instruction in philosophical and social foundations of music education?
   yes _____ no _____
   In what course(s) (list and describe emphasis)
   _____
   _____

2. Are all students involved in learning situations that require a verbalization (oral and written) of their personal philosophy of music education?

yes _____ no _____

Describe _____

_____

_____

_____

3. Is evaluation of the individual's ability to express his own philosophy of music education a criterion in any screening procedure?

yes _____ no _____

Who administers this screening _____

_____

Briefly describe the screening procedure

_____

_____

_____

_____

_____

_____

IIIC The Standard: Individual Differences

Music educators are able to assess the differing musical backgrounds, abilities, and interests of individuals and groups of students, and are able to devise experiences for learning that meet their needs.

1. Do students receive instruction that will enable them (a) to recognize the differing musical backgrounds, abilities, and interests of individuals and groups of students and (b) to devise learning experiences that will effectively meet their needs?

yes _____ no _____

Is this instruction provided in:

formal course(s) _____

observation of actual teaching situations

_____

supervised student teaching _____

other (describe) _____

_____

_____

2. How is student understanding of the differing educational and musical backgrounds, abilities, and interests among individuals and groups of students evaluated?

Course grade(s) _____

Comprehensive examination _____

Other (describe) _____

_____

_____

_____

IIID The Standard: Professional Growth

Music educators understand the developmental process involved in becoming a successful teacher. They are aware that certain competencies and qualities are essential for the first-year teacher and that other competencies and qualities are acquired only through a committment to continuous study and self-evaluation.

1. Does the teacher training program include instruction and orientation specifically designed to prepare the student for the demands and challenges confronting the first-year teacher?

yes _____ no _____

How is this instruction and orientation provided _____

_____

_____

_____

_____

2. What provision is there in the undergraduate program to make the student aware of the need for continuing study and self-evaluation after graduation?

Describe _____

_____

_____

_____

IV General Education

The National Council for Accreditation of Teacher Education *Standards for Accreditation of Teacher Education* include a section entitled "The General Studies Component." This portion of the music education standards and evaluative criteria are intended to supplement the NCATE document with standards and evaluative criteria specifically concerned with the relation of music to general studies. General education should (a) help the student understand

himself as a person, (b) assist in the development of positive attitudes and penetrating insights toward others and the world, (c) encourage acceptance of change and enable the student to approach new ideas with an open mind, (d) provide the ability to apply appropriate evaluative techniques and establish an attitude of curiosity, and (e) provide another dimension for the preservice music educator by helping him relate his own art to other related disciplines.

IVA The Standard: General Studies

Music teacher education programs should include a substantial amount of study outside music in such broad areas as natural sciences, social studies, and the other arts and humanities. Students should have the opportunity and be encouraged to elect courses freely according to personal, self-fulfilling needs.

1. Briefly describe the extent to which students have the opportunity and are encouraged to elect freely within each of these broad subject areas of the general education program:

Natural Sciences (and Mathematics) _____

Social Studies _____

Fine Arts _____

Humanities _____

Other (list) _____

IVB The Standard: Music Faculty and General Studies

Members of the music faculty have a general education responsibility to their students majoring in music. Some understanding of the relationships between music and the sciences, the social studies, the other arts, and the humanities can be imparted along with specialized music instruction. Providing instruction about music in a historical and cultural context, the aesthetic nature of music, and its communicative potential is a responsibility of the music teacher.

1. What course(s) in the music curriculum include(s) consideration of the other arts and the similarities and differences between music and the other arts?

List and describe emphasis _____

2. What course(s) in the music curriculum include(s) consideration of the relationships between music and other disciplines?

List and briefly describe emphasis _____

3. How is student understanding of these relationships evaluated?

Course grade(s) _____

Comprehensive examination _____

Other (describe) _____

V Professional Procedures

The National Council for Accreditation of Teacher Education *Standards for Accreditation of Teacher Education* include sections entitled "Faculty for Basic Programs," "The Professional Studies Component: Teaching and Learning Theory with Laboratory and Clinical Experience," "Students in Basic Programs," and "Evaluation of Graduates." The questions below are intended to supplement the NCATE document.

VA The Standard: Faculty for Basic Programs

Music education methods courses should be taught by instructors who have had years of successful experience in teaching in elementary and secondary schools and who maintain close con-

tact with such schools, either as part-time teachers, occasional teachers, or consultant observers and supervisors of student teachers.

1. List courses and instructors that comply with the above standards.

List _____

VB The Standard: Laboratory and Clinical Experiences

The professional studies component of each curriculum for prospective music teachers should include direct substantial participation in teaching over an extended period of time under the supervision of qualified music personnel from the institution and the cooperating school.

1. To what extent are students involved in a program of inschool observation and participation in teacher-learning situations under supervision?

Describe briefly _____

VC The Standard: Students in Basic Programs

Music departments have policies of admission to the music education programs including evaluation of performance skills, proficiency in academic areas, as well as psychological screening.

1. Does your music department have a policy of admission to the music education program in addition to admission to the institution's teacher education program?

yes _____ no _____

If yes, during what year?

Freshman _____

Sophomore _____

Junior _____

Senior _____

Other _____

Who administers the music education admission policy?

Music education faculty _____

Other (explain) _____

Indicate factors that affect the decision:

Performance skill _____

Music theory _____

Sightsinging _____

Personality inventory _____

Academic record _____

Piano skill _____

Other (explain) _____

2. Is there a psychological evaluation of the emotional stability of the candidate in relation to his ability to deal with children?

yes _____ no _____

What criteria are involved?

Emotional stability _____

Personality inventory _____

Motivation _____

Attitudes _____

Others (list) _____

Who administers this evaluation?

Counseling personnel _____

Other (explain) _____

Briefly describe the evaluation procedures

3. How many check points are there beyond the admission stage?

Number _____

How long before graduation does the last evaluation occur _____

Is there a procedure for readmission after being dropped from the program _____

Under what condition _____

VD The Standard: Evaluation of Graduates

To evaluate the effectiveness of their music education program, music departments should maintain close contact with graduates during their initial teaching experiences.

1. Does your music department or school conduct follow-up studies to evaluate the professional competence and success of your graduates?

yes _____ no _____

Briefly describe this facet of your program and how it is utilized _____

_____

_____

_____

_____

Recommended Music Education Curriculum Outline

In the distribution of course credit among the three curricular areas (General Education, Basic Musicianship and Performance, and Professional Education), at least one half should be included in Basic Musicianship and Music Performance.

General Education

Organization of general education subject areas varies among institutions, and certain institutional or state requirements must be considered. However, general education should include substantial course work in the following broad areas:

1. Humanities (including courses in music history and theory).
2. Natural Sciences and Mathematics.
3. Social Studies.

Basic Musicianship and Music Performance

Organization and content of basic musicianship and music performance courses vary among institutions, but the instruction should be based on active involvement in listening, performance, improvisation, composition, aural analysis, history, and criticism, and should be designed to integrate the study of music theory, history, and performance in the development of comprehensive musicianship. Studies should emphasize:

1. Functional knowledge of the language and grammar of music.
2. Ability to hear and grasp the basic elements of musical compositions.
3. An understanding of the methods by which music is conceived, constructed, and scored.
4. Performance skills, including:
   a. Conducting—basic conducting skills, score reading, and rehearsal techniques.
   b. Functional instrumental performance—proficiency on piano, guitar, or other appropriate keyboard or fretted instruments sufficiently advanced for demonstration and accompaniment.
   c. Major performance area—advanced ability sufficient to assure accurate and musically expressive performance.
   d. Improvisation—ability to improvise accurately and inventively in tasteful extemporaneous performance.
   e. Minor performance area—ability to play representative band and orchestral instruments and to use the singing voice effectively and confidently in demonstration.
   f. Ensemble experience—performance in large ensembles and a variety of small ensembles.

Professional Education

Studies in this area should be designed to prepare music education students for their roles in the total school program. Emphasis should be given to:

1. Demonstration, observation, and other laboratory experiences, including student teaching.
2. Methods and materials appropriate for music teaching.
3. Practical application of the principles of educational psychology to music teaching.
4. Philosophical and social foundations of music education.

It should be noted that studies in music history may be included as a part of integrated, comprehensive music courses. Consequently, it will be necessary to apply proportionate amounts of credit in a course or series of courses to more than one category of the curriculum outline.

The Commission

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